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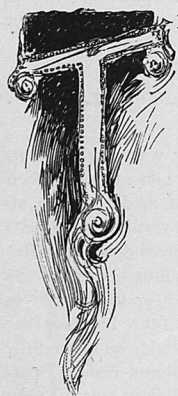
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THE HOUSE

ART AT HOME.

I.—THE HOUSE WITHOUT.



THE strong wave of public opinion, both in England and in America, in favor of the artistic treatment of our homes, has been so fully recognized that it is absolutely unnecessary that I should now repeat the arguments advanced in its favor in 1876. I remember that when I wrote a little book, published in that year, entitled "A Plea for Art in the House," I was haunted with the feeling that I had done a foolish thing; that my friends and my critics would hold my views up to ridicule; and that, what was of much more impor-

tance, the cause I had so imprudently advocated would be injured. The line I took was not at that time in fashion. All were then content to imbibe their artistic taste from Mr. Ruskin and his immediate disciples. Without in any way disparaging his exquisite prose and the brilliantly poetical ideas it conveyed, I had the temerity to think that for practical purposes something much less elevated would be of use. I knew many people who read and admired Mr. Ruskin, as, indeed, I did myself most sincerely, but I did not know any one who put Mr. Ruskin's principles into practice; and a little experience of practical art was enough to convince many of us that it would be quite impossible in an ordinary home and with ordinary—that is, very moderate, means to carry out his views in real life. Whether this is true or not time only can show; but meanwhile I ventured to recommend a trial of "art in the house" on grounds as far removed from Mr. Ruskin's as possible. Prudence, pleasure, economy and religion were advanced as reasons for making a house look nice. It was pointed out that well-chosen furniture, pictures, books and other domestic objects were not expensive, and, if judiciously collected, became a source of profit, not of loss. Into the questions here raised I need not go now. My views were warmly taken up, and I am only sorry I did not keep the numerous communications I received from all sorts and conditions of men, especially from the fathers of families, thanking me and often asking further advice. One gentleman did reproach me, because he said each of his numerous children had begun to collect, and he was disparaged in his own family, owing to his ignorance of all the various intricacies of plate and china marks, of states in early engravings, of styles in illuminated manuscripts, of the classification of minerals, the nomenclature of coleopterous insects, and the alphabetic equivalents of Egyptian hieroglyphics. But even this letter implied approval of my views, and not of mine only, but of the views which about that time were beginning to find expression in many different places. The practice of what have been happily termed the "home arts" has become, both in America and here, an industry in itself. Any one who took a part, however small, in starting or furthering this movement has good reason to congratulate himself on the result. There is no fear now that it will be allowed to die away for want of adequate support, or, what is of even more importance, without having improved and elevated the general average level of taste in the community.

One result of this artistic or æsthetic movement has been the recognition by the speculative builder of the fact that, wholly apart from sanitary or other similar considerations, people who take houses prefer to take pretty ones. True, the builders, decorators and furnishers of public houses found it out long ago; but the ornament lavished on a grog shop was calculated to attract only the coarsest and most vulgar taste. It was not until a better class began to desire something which was not wholly composed of gilding and varnish and marble and mirrors that the change here mentioned took place in domestic architecture. But when builders found that a little attention to proportion, a substitution of brick-work for stucco, some leaded glass instead of mere "muffling," some panelling not wholly machine cut, and other slight and inexpensive changes had a tendency to make their houses go off more rapidly, a new era dawned upon us, both here and in Australia, and, as I have every reason to believe, in America, though I have

strictly in the style which Wren made fashionable in the reign of Queen Anne, a style which deserves the better recognition from the fact that the immortal Thackeray was the first who avowedly adopted it when he built his charming little house in Palace Green. Besides Cadogan Square, some new buildings in and about South Kensington have followed the same fashion; but, unfortunately for this region, the very people whom we might expect to be arbiters of taste in such matters, the commissioners in whose hands the choice of designs for public buildings chiefly rest, have preferred such anomalous, and, indeed, hideous architecture as that which we see exemplified by the Albert Hall, the new Natural History Museum and other public buildings in the same neighborhood, the last and worst being the Imperial Institute, all of which are in what I once heard aptly described as "the Bricklayers' Arms style."

But it is of smaller residences that I want to speak here. It implies a certain command of money to be able to build a handsome house in a good style, and many people, even of those who have this command, are hampered by the possession of a stucco villa in a good situation, which they do not care to give up merely because it is ugly. With them the question is how to improve; and it may be worth while to lay down what might seem a very commonplace rule: What is good in itself cannot be out of place. This principle applies equally in England and in America. The mixture of styles, which is called "incongruity," becomes, where both are good, "picturesqueness." People here wonder what has become of the picturesqueness of a thoroughly restored church. But when an architect was employed to make the church look like what it was, say, five hundred years ago, his first care was, of course, to take away everything incongruous, and the picturesqueness went with it.

Another thing not sufficiently regarded in our house designs is situation. What suits the country will not always suit the town. We have two examples in the neighborhood in which I am writing. When Mr. Norman Shaw, our greatest living architect, designed Lowther Lodge, he designed it for a situation which was then all open. Accordingly it has the look of a country house, with its gables and chimneys, its porches and balconies. But now that it is all but surrounded with other and bigger houses, it looks entirely out of place. Not far off, Mr. Shaw has lately built another house (which Mr. Luker has carefully sketched). Here the idea of a town residence has been paramount in the architect's mind. For ornament we have good proportions. There are as few carvings and projections to catch the soot as possible, and the shutters, window frames and doors can be washed and painted as they require it. This seems, on the whole, to be the best model of a town house for London which I have yet seen. There are one or two other examples of studied plainness in the same neighborhood, but the great difficulty about them is that few architects at the present day study proportion, and most of them are quite convinced that if a design is bad its faults can be concealed by ornament—a sad fallacy, and one which has ruined the appearance of some of the finest of our streets.

Balance is by no means necessary. The hall door need by no means be in the very middle of the principal front. It is quite possible to design a building in which the blank walls will take their proper part in enhancing the general effect. These are little facts at which the intellects of our average English architects stagger.



LOWTHER LODGE, LONDON. DESIGNED BY MR. NORMAN SHAW, R.A.

not had the advantage of studying architecture in that country. In the suburbs of the great Australian cities this movement has been most rapid, being, no doubt, greatly fostered by the fact that except in the most populous streets every house or cottage stands apart in its own grounds, however small. Moreover, it is much easier to design a pretty one-storied house, with overhanging cornices or verandas, especially in wood, than to design a three or four-storied house in a row. But in London there have been very different forces at work. We have begun in many instances to prefer flats to separate dwellings, and hardly any flats have been built at the west end without at least some architectural features or pretensions. In addition, new quarters have sprung up, some on vacant land, some on old sites cleared of poorer dwellings and laid out afresh. Among these the best architectural examples are to be found in Chelsea, where a large square consists wholly of artistically designed houses, some of them Gothic, some Stuart, some

They can see the picturesqueness of a blank wall like that on the Nile at Philee, or at the base of the Choragic monument of Lysicrates at Athens, but they dare not try such an expedient themselves, or, if they did, it would be only by way of experiment, without any certainty as to result. There is no use in making these



ENTRANCE TO OLD LONDON HOUSE.

remarks at present, I fear. A great deal of time is taken up at art and architectural congresses in talking about the position and prospects of architects, about examinations in calculating building materials and stability and such like matters. But there is never a question asked as to how Wren got the maximum of effect out of the minimum of cost, and how it is that a perfectly plain building by Inigo Jones on one side of the street is prettier to look at than the India Office on the other side, on which Scott lavished in vain every resource of sculpture, polished granite and ornament.

To people building their own houses I should be inclined to say, Study some treatise on proportion first. Put your doors and your windows where they will be convenient. Do not be induced to build an outside chimney in order to make a feature; and let this apply equally to doors and windows. As to style, there is nothing prettier than a Gothic "half-timbered" house, and in a country where wood is the chief building material nothing can be better. But the early Italians had a pretty style, described by Vitruvius, and called Tuscan I think, which is very suitable for a warm climate.

I may conclude this chapter by a few words as to laying out grounds and planting and maintaining gardens. There ought to be in every family at least one member able to look after this department. A very few years of care and taste are sufficient to transform a pleasure ground. Some people like formality, some wildness; but in either case the smallness of a holding is no reason for neglect. We sometimes see charming vistas in grounds of very confined area. If there is a distant view to be had from the windows, a clever arrangement of shrubs and growing trees may enhance its beauty from the first, with a clear improvement every year. Landscape gardening has, I venture to think, been on a wrong tack for some years past. Our chief directors of late would never think of instituting such a delightful feature as what is called the Broad Walk in Kensington Gardens or the Long Walk at Windsor. We owe these beautiful avenues to the taste of the Stuarts and their gardeners two centuries ago. On the whole, the Japanese seem to be the only people at present who understand the method of mixing formality and nature in gardens. We ourselves—and I fear this is true also of Americans—are almost wholly in the hands of the men whom we employ to keep our grounds in order and to grow our flowers and vegetables. And a delightful art—one of the most delightful arts of all—is neglected. "God Almighty," said Bacon, "first planted a garden, and, indeed, it is the purest of human pleasures."

W. J. LOFTIE.

THE first mention of heraldic devices is found in the Bible. Attempts have been made to show that Homer hints that "armorial" crests were in use at the Siege of Troy; but The London Times points out that "there can be no doubt about the verse (Numbers 2:2) which commands every man of the children of Israel to 'pitch by his own standard with the ensign of his father's house.' Moreover, in spite of the law, seals were used by Hebrews at a very early date which had devices that may be called natural heraldry, developed from those paternal 'ensigns.' Nor has the custom been dropped at any time, though Christian heralds peremptorily denied Jews the right to bear arms. So early as the fourteenth century, Todros Halevi, of Toledo, used a device consisting of a pointed quarterfoil charged with a triple-towered castle and a fleur-de-lis; his seal was shown at the Anglo-Jewish Exhibition in London lately. Under the civilized government of the Moslem, Todros Halevi could follow his instincts. Another early seal exhibited at the same time showed an attempt at 'impalement.'"

THE following appreciative notice of a highly esteemed American artist is clipped from a London paper:

"An important stained-glass window, the work of the celebrated New York decorator, Mr. La Farge, is now to be seen at the showrooms of Messrs. Johnson & Co., New Bond Street, who exhibited a short time since some exquisite purely decorative specimens of the same artist's skill in the Neo-Greek, Arabian, Japanese, and purely fantastic styles. The present work, which is destined to be placed in a New York church as a memorial to two sisters, shows them mounting together to the skies, while an angel below admonishes a mourner who gazes up at them with hands clasped in prayer. The window is a very *tour de force* in skill of laying out and execution, and especially in the deftness with which the constructive limitations of the mullions usually inserted are evaded so as to leave what is apparently—but only apparently—a nearly unbroken surface; but, on the other hand, with this mode of treatment the architectonic reticence and severity of treatment vanishes. The color, too, is milkier and less brilliant than in the specimens already referred to, while the design, though consummately executed, is somewhat wanting in sincerity of religious feeling. Still Mr. La Farge's originality, both of conception and of execution as a decorative artist, are in these days, when so much overbold amateurishness on the one hand and so much mere imitation on the other prevail, worthy of the highest praise. Faultless in its brilliancy and subtle combination of color and as a specimen of artistic manufacture is another and smaller window of semi-classic design which was one of the artist's exhibits in the American Court at the Paris Exhibition."

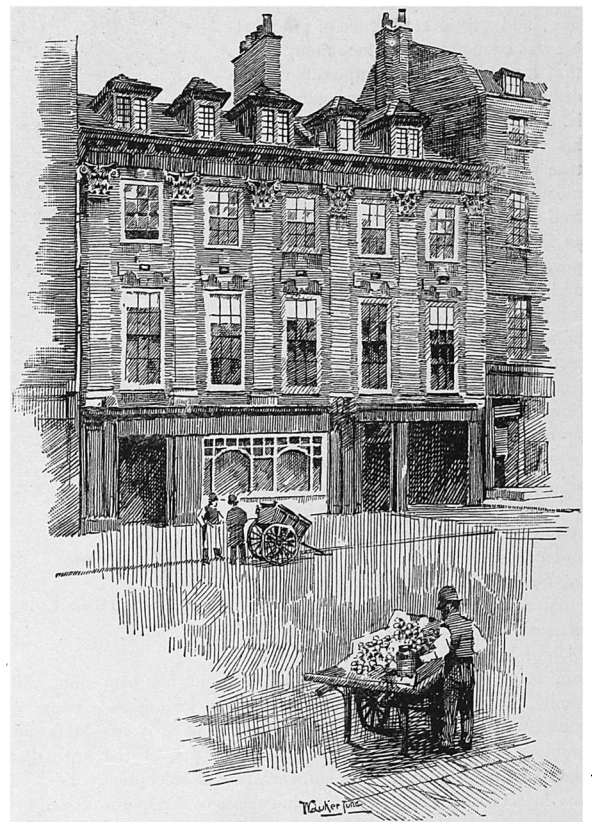
THE exhibition of stained glass given by the Tiffany Glass Company, February 18th and 19th, was extremely well attended, many hundred people making their way as best they might through the darkened rooms, into which no light was permitted to enter except what came through the richly colored windows. Some thirty-five works, large and small, were displayed. In many cases it struck us that while the painted portions of the work, the hands and faces, were well done, and while the mosaic part, the draperies and backgrounds, were excellent, the two were not sufficiently in harmony. No objection could, however, be made, on that or any other score, to the execution of Mr. Will H. Low's beautiful design from the "Pilgrim's Progress," in which the more vigorous style of painting harmonized perfectly with the necessarily bold and striking mosaic work. This window, intended for a church near Boston, is semicircular, and of considerable dimensions, as the figures in it are of the size of life. It shows a wooded landscape near the cloven summit of a hill. Christian has thrown himself down to rest; but an angel in light fluttering drapery descends in front of the farther slope to urge him to resume his journey, pointing toward the twilight sky over the hill-top. The composition is so ordered that landscape and figures are of nearly equal importance. The coloring is low in tone and very agreeable. Of the smaller windows shown, we liked particularly some female busts in light-colored draperies, with leaves and sky for background.

IN painting on muslin for translucent screens, it is necessary to have the muslin well stretched, if a large

piece, in an embroidery frame; smaller pieces on an ordinary artist's canvas stretcher. It is then sized with a solution of gelatine or of isinglass. The latter is best. The colors to be used are carmine, gamboge, Prussian blue, green lake, Vandyck brown and, in general, all transparent colors. The cheaper sort of Chinese and Japanese paintings of the sort in which vermilion, Chinese white and other opaque colors are liberally used have a very bad effect by transmitted light and look none too well by direct light. The transparent colors are mixed with spirits of turpentine and a little copal varnish, which tends to preserve the more fugitive colors; but the handling is similar to that of water-color painting; that is, the color is used quite wet, the lighter tints being put on first.

MOSAICS IN INTERIOR DECORATION.

THE use of mosaics for flooring was carried to its greatest extent by the Romans. In some respects their work was far superior to anything of modern times, although now, again, mosaic floors for vestibules and halls have become very fashionable. A great deal of the Roman work was done with colored pebbles, such as are to be found in the beds of streams or in quarries in the neighborhood of the house or other building that was to be decorated. These were laid, on a carefully prepared bed, in a strong, dark-colored cement, patterns being formed of the dark and light-colored pebbles without taking the minor shades into account. This gave great richness and variety to the design; but at what, in modern times, would be an extravagant outlay of labor, for the levelling and polishing of the rough pebbles were done by hand, after the floor was laid. We find it cheaper to use throughout small blocks of colored marble such as the Romans reserved for the finest parts of their work. For much of the information contained in the following account of mosaic work as it is now being done in America, we are indebted to an interesting article in The New York Times. Mosaics were practically unknown here when Mr. W. H.



OLD LONDON HOUSE (GREAT QUEEN STREET). BY INIGO JONES.

THE LOWER PART SINCE ALTERED FOR BUSINESS PURPOSES.

Vanderbilt brought over from Paris two workmen to assist in decorating his new house on Fifth Avenue. Today there are eight firms in New York City alone which make mosaics the whole or a part of their business, giving employment to fifty mosaic workers and double that number of helpers and masons. Boston, Philadel-

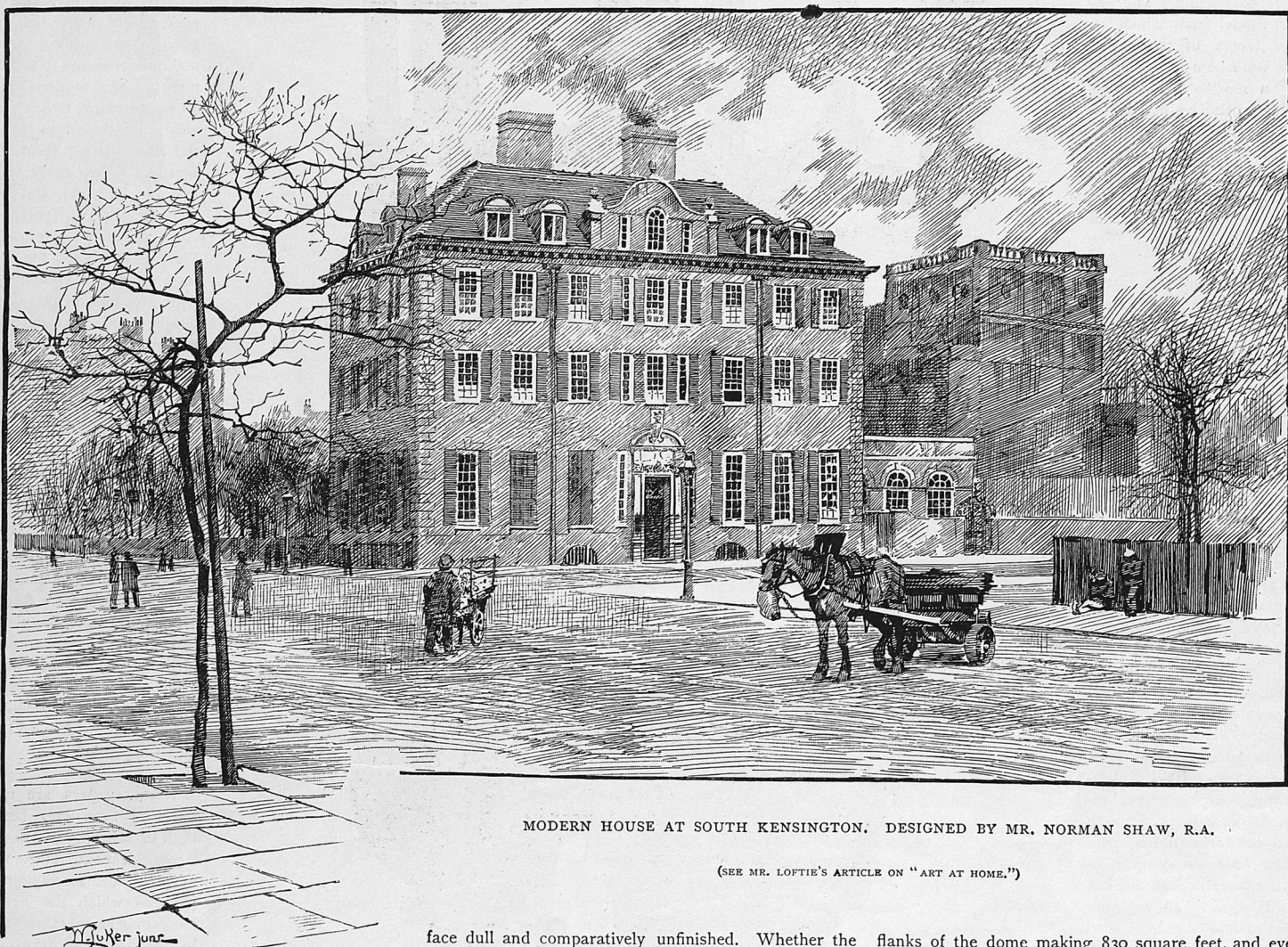
phia, and Chicago also possess one or more similar houses. One of the most famous house-decorating firms in this city has orders enough on hand to keep its mosaic workers busy for a year to come, and another firm has over fifty specimens of its work in residences, churches, banks, theatres, and other public buildings in this city, besides having a generous patronage East, West, North, and South, so rapidly has the industry developed.

Nearly all the mosaic workers in the country are Italians, who learned their art in Venice. A few are Frenchmen, and here and there one finds a young Italian who served his three or four years of apprenticeship in New York, but there are very few such. The mosaic workers are paid from \$2.50 to \$4.50 a day, according to skill and experience. The work is tedious and tiresome, requiring close application, extreme care, keen eyesight, and a deft hand, besides accurate knowledge of the marble colors. No chemical agents or artificial coloring are used. The

pieces of any desired size, generally by a sort of small adze, but sometimes by machinery.

The designer makes full-sized drawings upon heavy paper and indicates the color to be used in each line and figure of the plan. The worker cuts the design in sections of convenient size for handling, and lays out the bits of marble upon the paper, polished, face downward, first smearing the face with gum Arabic, so that it will adhere to the paper. If the design is intricate the body or filling is put in after the picture itself is done. When the whole is completed the sections are laid away, one upon another, until the wall, ceiling or floor for which they were intended is ready to receive them. The design is put on section by section, and the bits of marble are pressed into the soft Portland cement. When the cement has become sufficiently hard the paper is washed off, the rough places are pointed up and repaired and, if necessary, the entire surface is polished. Very good effects are sometimes accomplished by leaving the sur-

is little utility in specifying examples. The 20,000 square feet of flooring in the recent addition to the Metropolitan Museum of Art is the largest piece in America. There are 11,000,000 pieces of marble in the floor. The beautiful wall pictures in the hall of the Equitable Building were designed and made in this city, as was also the handsome floor (5000 square feet) of the Philadelphia Stock Exchange. Other praiseworthy specimens of American mosaics are in the Church of the Ascension, the Vanderbilt houses and in the mansion built by Henry Villard, at Madison Avenue and Fiftieth Street. These are among the finest in the country. A New York firm built a splendid mosaic plunge bath for the late Robert Garrett, of Baltimore. On either wall were huge dolphins, each swimming with a child on his back. One of the most elaborate pieces of mosaic in the country is the new Turkish room at the Lafayette Place baths. The room is elliptical in form, about 10 feet by 20 feet, with a dome-shaped roof, the walls, floor and



MODERN HOUSE AT SOUTH KENSINGTON. DESIGNED BY MR. NORMAN SHAW, R.A.

(SEE MR. LOFTIE'S ARTICLE ON "ART AT HOME.")

artist must be able to select his marbles in the rough state, and by wetting them determine what colors to use in shading faces and figures. To sit for hours with bended back and hanging head pottering over a table half covered with dusty chips of stone brings a fatigue that none but those trained in the business can endure day after day.

Imported marbles are used almost exclusively—Italy, France, Africa, and the Mediterranean Isles furnishing most. Sienna, jaune de Lyon, Chagny, rouge royal, blanc Nîmes, Italian blue, Italian green, Italian red, and the white Carrara are the most important and most expensive marbles used. Ireland also gives the mosaic worker a little green. The Tennessee marble is the only domestic stone used in any quantity. The blue turquoise of France and the black Belgian marble pretty nearly complete the list. The marble comes to the mosaic worker in fragments of slabs from the monument, mantel, and tile makers, or else in strips specially cut for the purpose from refuse stone. Then it is broken into

face dull and comparatively unfinished. Whether the mosaic is to be termed Roman or Venetian depends chiefly upon whether the chips are cubical or irregular—polygonal in shape.

Mosaic makes the most durable of floors, for the cracks made by the settling building may be utterly obliterated with cement, and there are no large tiles to fret themselves loose. But in spite of the testimony of the pavements of Pompeii and Herculaneum American architects and builders were at first very distrustful of modern mosaics, and fought against their introduction. The expense of the work also retarded the growth of the industry for a while, but sharp competition has gradually reduced prices till the simplest concrete mosaics can be had for about the same price as marble tiling. Prices range from 75 cents a foot up to any sum that the builder is willing to pay for elaborate work. Pictorial designs in German glass and Italian enamel and gilt (gold leaf under a film of glass) command much the same sort of fancy prices as painting or sculpture. There is almost unlimited choice of colors in glasswork, and the shading can be very delicately graded. This work is used for wall and ceiling decoration only.

American mosaics are multiplying so rapidly that there

flanks of the dome making 830 square feet, and every available foot is of mosaic. There are about 478,000 pieces of the marble in the work. The walls are of the yellow or cream Roman marble, with a red-bordered dado filled in with all sorts of fishes and sea monsters swimming about through wavy seaweed. The pictorial colors are grays and blues, with here and there a touch of red, green or deep yellow. Beneath is a bright concrete floor, with still brighter geometrical border. The arched ceiling is of yellow, with a frieze of wreaths and involute designs wrought in dull reds. In the centre of the dome is a broad stained-glass skylight, through which the gaslight above streams in soft, kaleidoscopic rays upon the Oriental rugs and vari-colored floor below.

It has often been pointed out in these columns that the most rigid economy in the cost of materials is no bar to artistic achievement in interior decoration, if the decorator be a person of taste and skill. An illustration of this is given by the New York Sun, which says: "There is a firm of architects in this city whose income is enormous, and who have a very handsome suite of offices. The walls of their largest and handsomest room are covered with ordinary bagging held in place by wide

strips of cherry moulding. There is not a person who enters this office who is not struck by the thoroughly appropriate and artistic effect of this combination. When the late Cornelius Vanderbilt built his summer residence at Hartford, at an expense of over \$100,000, the decorators covered the walls of his dining-room with ordinary brown paper, such as is used by butchers to wrap meat in. There was a cherry-wood dado and a rich frescoed frieze. This room was considered one of the handsomest in the wealthy town."

* * *

THE two French tables which we illustrate on this page, one of the sixteenth and the other of the seventeenth century, show what entirely different results may come from the study of the antique with different sets of prepossessions. The antique model from which the main forms of the earlier table were copied was probably a marble table composed of a slab resting on two sculptured supports provided with heavy bases or firmly fixed in the ground, but without the braces that connect the supporting members of our walnut-wood copy. The frame which rests on the supports and which bears the table-top is another departure from the original, called for by the elastic nature of wooden construction, which admits of ties and braces, while in stone the weight has to be more directly transmitted to the ground. The pendentives by which the table is ornamented would also be quite out of place in stone. The ornamentation, too, though following closely Roman precedents, except in the introduction of crossing strapwork, is very much lighter and more graceful. The seventeenth century table, also inspired by a taste for the antique, is not at all such a reasonable adaptation of it. In the first place, it is copied not from a similar article of furniture, but from architectural forms. Frame and cross-pieces are introduced, but the former is given, as much as possible, the appearance of an architrave. The ornament, though in itself very tasteful, does nothing to lighten the general effect. In consequence, though the masses are so much larger in the sixteenth century table, the more modern one has a heavier air. In fact, no wood should have been used in its construction. In onyx and colored marble, with bronze ornamental work and light bronze braces instead of the heavy mahogany ones, it would look and be a very much better table. Yet its designer, no doubt, thought that his work was more elegant, more classic than his predecessor's.

* * *

SOME new thin silks of foreign manufacture, highly decorative in effect and low in price, have been introduced this spring. They are fifty inches wide and are only ninety-five cents a yard. For inside window hangings they are especially suitable, and for sofa pillows, which nowadays are an important decorative fixture of drawing-rooms and boudoirs, nothing could be better. They come in rich coloring, with brocaded effects; of these, the golden browns and old pinks are probably the handsomest. Others are of two or more colors woven in

lace-like designs, and there is besides these a large variety both in color and design to choose from. These silks are especially appropriate for window hangings. A simple narrow fringe of balls or tassels to match in coloring, sewed to one edge, completes a drapery easily made at home at comparatively slight expense.

* * *

FRENCH cordillette, a cotton fabric similar to cré-

doorway, and consist of a lambrequin at the top and two long, narrow curtains hanging, without folds, to the floor on either side.

* * *

BAGDAD couch rugs are \$6.50 each. They are coarse, but of good coloring, and one of them spread over a worn sofa or lounge answers every purpose of a new cover, in an ordinary room, and is very much cheaper.

The Rouen rugs, familiar to travellers abroad, are sent in large quantities to this country, and they make excellent sofa afghans, being more artistic and costing less than the knitted and crocheted ones which it takes one long to make. These have a cotton warp, but the entire woof is of silk, and the price is only \$3. They come in cross stripes of old gold and dark blue, red and blue, yellow and pink, and in many other very good combinations, which make them suited to the furnishings of a modern room. They become rough with wear, but this does not in the least detract from their beauty. They make good carriage blankets, and may also be used with excellent effect for door-way curtains. Plush is little used for furniture, except in combination with brocade or other materials, and for drawing-rooms. The taste for drawing-rooms in Louis Seize style continues, and white and gold decoration is still popular, the

brocades used being always in delicate tapestry colors.

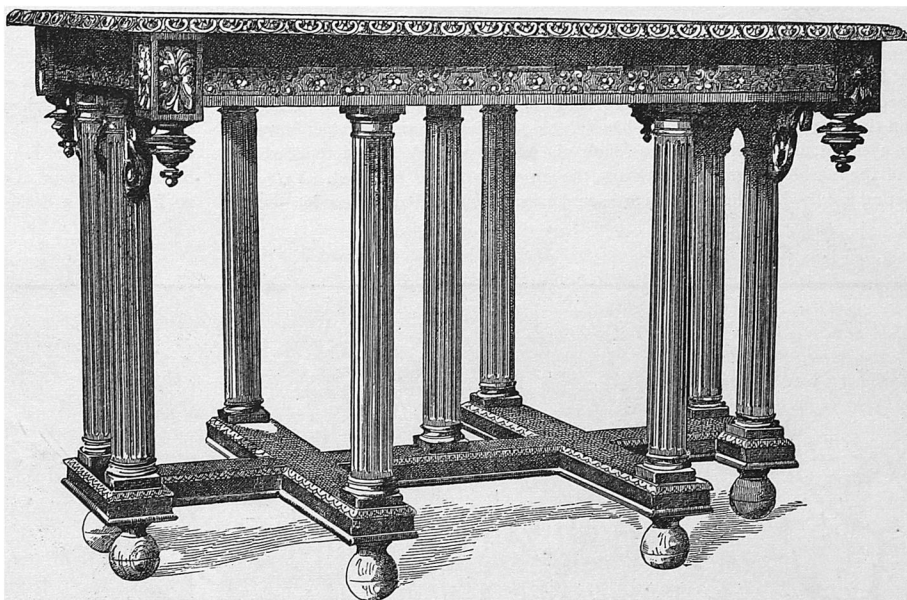
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OF bedroom sets some are done in ombre, or the shaded sixteenth century finish, while others are stained in the rich red of the Cremona violins, a process called on this account Cremona finish. First Empire designs are also much used, and enamelled bedroom sets in rose color, pale blue and white and gold may be bought from \$55 up. Housekeepers will be glad to learn that large wardrobes are now often made with a cedar chest on the top for the storage of winter clothing—a convenience which will be much appreciated.

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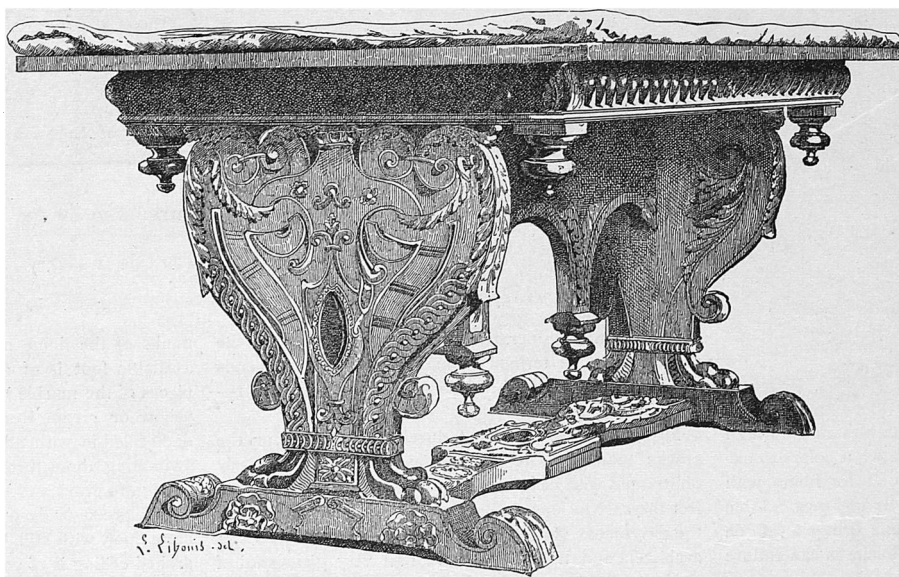
WALL papers are more beautiful than ever before, both in coloring and design. American manufacturers are adapting and modifying the patterns which the French have copied from fabrics used in the sixteenth century. Papers are made to imitate with exactness the chintz colors and figures used in upholstering the furniture of boudoirs, the chintz itself being fastened on the ceiling in fluted folds. This mode of furnishing is very popular, but it is a question whether there is not too much sameness in having ceiling, walls and upholstery of one design and coloring. There is a harmony which comes of contrast that is often more pleasing than the har-

mony of likeness. Papers in monotone colors and pale tints are used in drawing-rooms decorated in Louis XIV. style, and white and gold and white and silver ceilings are used with them. Where the walls are French gray the ceiling should be in white and silver. Narcissus patterns in the natural colors of that flower are now made, and papers manufactured expressly for the nursery show deep friezes which tell nursery rhymes in pictures.



CARVED TABLE, SUPPORTED BY NINE FLUTED COLUMNS. SEVENTEENTH CENTURY.

IN THE CLUNY MUSEUM.



FRENCH CARVED WALNUT-WOOD TABLE OF THE SIXTEENTH CENTURY.

IN THE CLUNY MUSEUM.

is especially adapted to rooms with a northern exposure which call for warm color treatment.

* * *

SOME Turkish portières made of silk, in the combination of dark red and blue, with which we are all familiar, are heavy with gold embroidery, and are now offered at fifty-five dollars, a price reduced from one hundred dollars. They are shaped to fit the space in a double